



Journal of the Gangadhar Jha Research Institute
Allahabad.

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Kalidasa refers to the Huns in Raghu IV 37 and also in IV 68.
~~Prof~~ Pathak relies on Cunningham's statement that the Huns
do not appear in India before 5th century AD and assigns the
poet to a date later than the 5th cen; but this is vitiated by the fact
that the Huns' occupation of the banks of the Oxus is definitely
to be assigned to the first century B.C. with traces of their continuing
in that locality for 2 or 3 centuries more. These white Huns re-
appeared in that locality once again and this is referred to by
Cunningham. The Yue-chi whom the Huns displaced from the
lands in the 2nd cen B.C. divided themselves into 2 distinct groups
the Great Yue-chi and the Little Yue-chi. The former supplying to
India her Kushan rulers. A section of these also appeared later
according to Chinese account as Ye-ta-i-li-to or briefly as ye-to
or Epthalites, known among Europeans as White Huns, though in
India and Iran they were known simply as Huns. This might be due
to their having been mixed up with Melting. nu. Originally they lived
to the north of the Great Wall of China and were insignificant there
but with the passage of time they became sufficiently powerful and
moved on to the Oxus and Murghab rivers. By the time Kushans
were tottering in the 1st cen AD. the Epthalites or White Huns were
pressed on towards Persia, invading Bactria but were defeated in
about 1430 AD. But they were so strong that their aid had to be sought

for by Firuz (459-484 AD) but he himself ultimately died in the
of battle. The Epthalms exacted tribute from the Persians and they later
marched on toward India also.

The Chinese had also ventured into Persia at the time of the acce-
sion of Hsiung-nu Tenysu from the time of Saurman. When they came
knew the Western Asian countries like Persia more intimately. The Hsiung-
nu unsuccessfully attempted, shortly after 68 BC to ^{retaliating and} capture Chinese
territory and their military colonies in the western trade route
was particularly with Kuldja and Kashgar states which were friendly
with China. Urgendj, one of the Hsiung-nu westernmost principalities
like, was also engaged in his war as per the testimony of Ptolemy
the Chinese Historian. This Urgendj is situated on the bank of the Oxus
and the state of Kashgar which the Hsiung-nu pressed on lies
between the sources of the Oxus and the Jaxartes. In the first century B.C.
the Hsiung-nu occupied some portions of the trans-Oxian region
almost the exact place where Calidase locates his Huns.

The two shlokas referred to by Kalidase are IV. 67.
विनीताध्वशमास्तस्य सिन्धुतीरनिरेष्टनैः । कुङ्कुमवर्जिनः रक्तधान-
तमकुङ्कुमकेसरान् ॥ and IV 68. तत्र हृजावरोधानां भर्तृषु व्यक्तविक्रम-
कपोलपाटनादिभिः लभ्यन्ते रघुचेष्टितम् ॥ The Huns are placed in the
सिन्धुतीर in Kashmir, where Kunkuma or saffron grows almost
in the same way as rice in the ricefields in South India. But there
is another reading for सिन्धु and text is वंशु. This latter ceased to be

Wellmann is a river perhaps even before Mallinatha's time. (The 2nd ed. of the epic III. 165-22 - Ganapati Kusthaji's Edn. substitutes 25 for 23. In the Mārkaṇḍeya 57-18 we read ३३ and in ३३ 45-96 it becomes ३३ and after Mallinatha everybody seems to read ३३ here).

The ३३ plant is called ३३, though the Amara II. 6-124 also refers to it as ३३. According to the Encyclopaedia Britannica 11th Edn. Vol. 23 p. 999, it is cultivated both in Persia & Kashmir. V. 67. is cited in Kshirasavanī to prove its origin in Baluch. If we carefully follow Kshirasavanī's account of ३३'s life in his country, it becomes clear to us that places the home of the northern Persia. Verses 58 & 59 describe Rāhu's conquest of ३३.

HINTS FOR DRAWING

1. Every dissection you make and examine should be drawn in the order given in the list below.
Use hard colour pencils for all drawing.
2. Mark the date, name and number of the drawing on the top. Draw leaders parallel to the long edges of the sheet, and name the parts in small capitals legibly. *though the search was also open to them in their hand.* The Persians seem to have been attracted to the north. Verse 65, 66 mentioning that he turned to the north. Verse 67 makes the horses of ३३ remove their fatigue by roaming along the banks of the ३३ = Oxus and shake their shoulders with pillows of saffron sticking to their manes. These horses must have come into contact with pillows of saffron in the banks of the Oxus in Persia itself. The Hiong-kuei must be located in the Oxus and not in Kashmir.
3. Ink should not be used for record work.
4. The illustrations in the text-books may be used only for helping you in proceeding with your study of the dissections. Never copy text-book figures. Your drawings should represent what you actually see during dissection.

The ancient Chinese historians describe these Hiong-kuei. Their home is described as being situated north of China in the Mangghian steppe from where they attacked Chinese as early as 13th Cen. B.C. but the connection of Hiong-kuei Chinese relations starts only in the 3rd Cen. B.C. The Chinese Emperor Shi Huangti of Tsin dynasty (246-221 B.C.) who later ruled as Emperor of China from 220-210 B.C. was notorious for his destruction of ancient books and great scholars of Hiong-kuei, driving them far into the north, keeping

him completely out of Chinese territory so that he was enabled to complete the
the Great Chinese wall (Parker). But immediately after his death in 210 B.C. the
dynasty collapsed and the Hsiung-nu reared up his head again. Chinese annals
provide a complete record of their depredations into Chinese territory up to 51 B.C.
These Hsiung-nu penetrated further south also.

HEAD AND NECK

1. Structures of scalp
2. Structures of the face and lacrimal apparatus
3. Boundaries and contents of the posterior triangle of the neck
4. Sub-occipital triangle
5. Spinal cord in situ
6. Venous sinuses of the Dura mater
7. Interior of the base of the skull showing venous sinuses and cranial nerves
8. Coronal section through middle cranial fossa with the cavernous sinus
9. Relations of the pituitary gland
10. Trigeminal ganglion and its relations
11. Structures superior to the optic nerve
12. Structures deep to the optic nerve and ciliary ganglion
13. Fascial sheath of the eye ball
14. Boundaries and contents of the digastric triangle
15. Boundaries and contents of the carotid triangle
16. Boundaries and contents of the muscular triangle
17. Deep aspect of the parotid gland
18. Structures in the parotid space
19. Relations of the lateral pterygoid muscle
20. Structures deep to the lateral pterygoid muscle
21. Temporomandibular joint
22. Structures superficial to the mylohyoid muscle
23. Structures in relation to hyoglossus muscle
24. Carotid arteries, their branches and relations to the cranial nerves
25. Subclavian vessels
26. Thyroid gland
27. Cervical plexus and sympathetic plexuses in the neck
28. Prevertebral muscles
29. Joints between the laminae, spinous and transverse processes
30. Joints between the occipital bone, atlas and axis seen from the interior of the vertebral canal
31. Muscles of the pharynx and their relations
32. Interior of the pharynx seen from behind
33. Inferior aspect of the palate with its vessels and nerves
34. Muscles of the soft palate
35. Dorsum of the tongue

36. Inferior aspect of the tongue
37. Muscles of the tongue
38. Teeth
39. Septum of the nose
40. Lateral wall of the nose with the conchae
41. Lateral wall of the nose with the conchae removed
42. Course and branches of the maxillary nerve with sphenopalatine ganglion and its connections
43. Interior of the larynx
44. Muscles of the larynx
45. Cartilages of the larynx
46. External auditory meatus
47. Tympanic membrane
48. Medial wall of the middle ear with the facial canal
49. Scheme of the internal ear
50. Median section of the Eyeball
51. T. S. of the neck through the fourth cervical vertebra
52. T. S. of the neck through the six cervical vertebra
53. T. S. through the head at the level of the Ramus of the mandible
54. Inferior surface of the skull

B R A I N

1. Supero lateral surface of the cerebrum with all the gyri and sulci, important areas and blood supply of the cortical areas
2. Medial surface of the Brain as above
3. Inferior surface of the Brain as above
4. Diagram of circle of Willis
5. Diagram to show the circulation of the C. S. F. through arachnoidal granulations
6. Anterior surface of medulla, pons and peduncles showing origin of nerves
7. Interpeduncular fossa
8. Horizontal section of the brain at the level of basal ganglia
9. Fourth ventricle and its structures
10. T. S. through spinal cord at the cervical region
11. T. S. through lower medulla
12. T. S. through upper medulla
13. T. S. through pons
14. T. S. through mid-brain-inferior colliculus level
15. T. S. through mid-brain-Superior colliculus level
16. T. S. through basal ganglia
17. Sub-arachnoid cisterns
18. Association Fibres

GENERAL EMBRYOLOGY & ORGANOGENY

1. Section through the Ovarian follicle-Human ovum
2. Evolution of spermatids-sperm
3. Schematic comparison of maturation of ovum and sperm with number of chromosomes
4. Schematic drawing showing stages from blastocyst to extra embryonic coelom
5. Early embryonic disc with transverse sections through
 - (a) Cephalic to primitive streak
 - (b) The streak
 - (c) Caudal to the streak
6. Embryonic Disc with neural tube and secondary mesoderm with transverse sections as above
7. Schematic representation from extra embryonic coelom to the formation of head and tail folds with body stalk and placental area
8. Stages in the development of cloacal membrane
9. Schematic drawing of placenta and embedding of the ovum
10. Segmental development of vertebra
11. Sagittal section through the cephalic end of notochord
12. Development of face
13. Meckel's cartilage and hyoid bar
14. Development of spinal cord
15. Neural crest and its derivatives
16. The neural tube and nerves emerging from it
17. Derivatives of the brain vesicles
18. Development of the eye
19. Development of the internal ear
20. Development of the blood and blood vessels
21. Cephalic fold and axial rotation of the tubular heart
22. Development of the heart chambers
23. Separation of aortic and pulmonary channels
24. Aortic arches and their fate
25. Scheme of segmental arteries
26. Scheme of arteries of superior extremity
27. Scheme of arteries of inferior extremity
28. Scheme of veins of liver
29. Scheme of development of inferior vena cava
30. Floor of the pharynx

31. Derivatives of pharyngeal pouches
32. Sections showing early development of pituitary body
33. Diagram to show early mesentery
34. Diagram to show dorsal mesentery
35. Diagram to show rotation of gut
36. Development of cloaca
37. Development of lesser Sac and fixation of dorsal mesentery
38. Rearrangement of digestive tube
39. Development and fusion of pancreatic buds
40. Floor of pharynx and development of trachea and lungs
41. Decent of transverse septum
42. Diagram showing formation of diaphragm
43. Sections showing details of pronephros, mesonephros and metanephros
44. Diagram of mesonephric and paramesonephic ducts
45. Scheme to show development of male and female generative organs
46. Diagram showing development of external form

Kashmir Shawls, Kashmir Saffron and Silk have been famous throughout India perhaps from the beginning of the Christian Era, if not earlier. China silk (laked) cheenaamishuka is referred to by Kalidasa in his Sakuntala D. 30 and Kumarasambhava VII. 3. The Periplus of the Erythraean sea in about the 1st cen AD refers to raw silk, silk yarn and silk cloths being brought on foot through Bactria to Barygaza and these were also sold in Damirica or the Tamil country (Chalchamudra). Kalidasa also knows the white swan Desiro printed on the silk sarees worn by the brides in this marriage. Kashmir Shawls were presented to the Emperor Pandit about with betel leaves. The Periplus of the Erythraean sea (11th Edn VI, XXXIII p 999) notes it clear that saffron has long been cultivated in Persia and Kashmir. It is also grown in Spain but this is, it is reported not as rich in flavour or sweetness as Kashmir saffron. Even Sanskrit lexicographers knew that it grows only in Kashmir since the Amarakosha the standard dictionary provides Kashmiriyanna or grows in Kashmir as its synonym. But the late commentators of about the 11th cen AD mention that it grows in the Himalayas.

चर्चरी verses in the fourth act of Vikramorvasya.

चर्चरी is referred also as वन्दनक metre - a मम गतु 103 in 16 syllables in a गत. It has also come to signify a metre of 2 गत already by the time of स्वयंभू in the 9th century AD. Rajasekhara in his कर्णरत्नामंसा IV. 18 uses this चर्चरी. Even long prior to this in his रत्नकरणु शिवकीर्तन (2nd cen AD) mentions this as one of the metres used in Mharakrit Kavyas. But he प्राकृत पिङ्गल in 11th gives the name of चर्चरी कवर्णवृत्त. This is really a kind of dance metre.

It seems that चर्चरी चर्चर, originally a meeting from of 4 or more roads, & later also used for an open plot in front of temple, specially of देवी has some relation with चर्चरी or चर्चरी; later traditions, specially current in Gujarat, suggest that dance, music & dance - drama were all being enacted in the चर्चरी in front of a देवी shrine (Comparing Hadda Hadda and similar temple dance troupes in S. Kanara & other country dramas). The चर्चर of the महाकाव्य & shrine in 3rd century AD is referred to in the आर्याभट्टाचार्य प 157 - published by the text society. Prof Velankar in his intro p 157 has referred to महाकाव्य p 264 explaining चर्चरी as an उपरूपक नाट्यरात्मक. चर्चर is a type of रास. Further references to चर्चरी in आर्याभट्टाचार्य प 22 & चर्चरी is a type of रास. Further references to चर्चरी in आर्याभट्टाचार्य प 22 are noteworthy. In spring time dance-music called चर्चरी was popular.

वस्तुसमयः also p 834 महाराष्ट्र कुमर. Remarks on the script are cited by
 104 also भक्तकोश. मानसोल्लास II p 33 associates चरंसी with वस्तुसमय. He
 also संगीतरत्नाकर IV. Vols 290-292. चरंसी is also associated with Holi.

Apabhramsha comes in the direct line of development from
 early Middle Indo Aryan Asokan $\pi\pi\pi$ & later inscriptionsal
 Kharavelan dating from the 2nd cen B.C & 2nd cen A.D. If we
 examine early specimens of Prakrit available in the Prakrit
 forms of the earliest dramatics like Bhasa, Ashvaghosha & Kalidasa
 it would appear as direct translations from Sanskrit original &
 cause there are exceptions as the name महाराष्ट्री verse or group of
 some songs like that of the Prince & the fisherman in $\pi\pi\pi$
 & the fable scene in $\pi\pi\pi$ कटिक

अश्वघोष - आवीक्षितेन चित्तेन आदर्शे धारयितव्यः
 कालिदास - १) अकृदिवलं पारि होयसेऽङ्गुः कवले ^{कुविजयमयी} होयसी लीन मुग्धनि
 २) अपि नाम कुनराचे उपकीर्णं सितं प्रेक्षितम्
 अफ्रक - किं निमित्तं कुन. भाव एतद्य दुष्टवदुकरम् कृपणजलिकृतं
 वादयोः निवर्तितम्

भास - १) किं नु खलु अपि प्रमूढं एव गृहो निलक्रान्तिस्ते कुमुदया
 पुष्करपत्रफलि जलविन्दुरिव चञ्चला यतः दुःख मेऽभुक्षिणी.
 २) भद्रिनि, एवं मयी श्रुतं - भर्तृदारकं अभिषिज्य महाराजो वनंगमिष्यति
 This Sanskritisation or thinking in Sanskrit first & then writing in
 Prakrit must have been the case in epigraphical records.

But (active -) Perm. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Imperative II Pass निम्न 3-ग अकरवाहि, अकरवाहि, देकरवाहि

There are 3 conjugation forms, one in OIA - 3T (4 1 2 3 4 5 6) & 2 in MIA
 - evin i.e. pekhevinu, nannavinu - both in verse 68. The latter
 not being clear. No form except pekhevinu & nannavinu - if this
 reading is correct in 3049 3T verse, after any difficulty in 3049 then
 anything between the 2nd & 4th or 5th (entire) even pekhevinu is
 not an obstacle if we do not stick to the notion that here - evin is some
 via 3049 3T - eppinu from OIA - twinam. An earlier derivation
 would be OIA 3049 3T with the same - na - - ina - suffix added
 to - tri > 3049 3T / 3049 3T - 3049 3T - 3049 3T - 3049 3T - 3049 3T
 analogy of 3049 3T - We may compare 3049 3T - 3049 3T
 in 3049 3T. When the Prasthit grammarians gave the name
 3049 3T to the highly popular literary language that closely
 agreed with the current speech, it was not known to its users
 such. Their name for the language is occurring in later times is
 3049 3T - 3049 3T. This name is given preference over 3049 3T
 as it comes in line with 3049 3T & 3049 3T & 3049 3T as a perfect participle
 past participle.

M. B. E. menon, Berkeley (Cal) U.S.A remarks in his article on
 Verbal Art and Sanskritisation - VOT XIV No. 3-4 - March. June 1975
 p274 - Among poetical conventions (Kavisamaya) of Sanskrit poetry
 it is wellknown that laughs and smiles are white as is also fame.
 Late poets are fond of using the Samaya and Ksamenra (11th Cen)
 no exception in the Vetāla pancaratimsati section of his हृदयसुख
 he uses the convention thrice, twice of loud laughter twice of smile
 in rather complicated ornate passages, and twice combined with the
 convention that about fame. Two of the passages are as follows:

$\text{हृदयसुखे लुभारकिरणस्यष्टादु हास लो वि.}$
 $\text{वैताल 25.12} = \text{BKM. 9. 221.}$ - Thus his fame shone in the earths circle
 having the white colour of the colorized moon + of clear loud laughter
 $\text{निहार स्मर हास हं ... भ्रष्टतां दुर्यं. वैताल 26.16.} = \text{BKM. 58.}$
 780. (He went to maintain, the most excellent of mts which were
 ornamented with a curved necklace of smile. Like cascades, was the m
 excellent of boning, ornamented with a curving necklace.
 the bones are shenhip for joy, they are lying white as
 all over the place. The worms are eating the dead bodies + they shen
 for joy. The equator laughter - whiteness was well understood
 moonlight is cooling whether pleasant, so in hot weather
 or less pleasantly so in cold weather. Ksamenra refers to वैताल 26.16.
 or कविदास - हिमालय (SikI. 19).

Possible links between Sanskrit poetical conventions & the Tode are
108. (1) ancient Tamil conventions (2) Conventions ^{quite} from Kannada & only through
the intermediary of Badaga or (3) modern Tamil, Kannada or Badaga
songs.

परिमल - राघवेन्द्र स्वामिनां
 हरिः ॐ पूर्णागण्यगुणोद्धारमूर्तये पुण्यकीर्तये ।
 नमः श्रीपतये भक्त्यन्तस्वानन्दमूर्तये ॥
 पूर्णागण्यगुणोद्धारनित्यसुन्दरमूर्तिने,
 श्रीब्रह्मवीन्द्रपूर्वेण्यकीर्तिने ब्रह्मणे नमः ॥
 विश्वं यस्य कशे सर्वमनिशं शंकरादिकम् ।
 तस्य वायोः तृतीयांशं आशयं शमवाप्तये ॥

the backstage & also of the palace terrace, virtually resulting in breaking the continuity of the scene.) He gradually reaches the parapet wall, climbs, gets down, walks a few steps & then again scales the palace wall. He reaches now the terrace, but he is separated from the ladies by the latticed window, which must again be situated horizontally - parallel to the distant parapet wall - so that both Arimaoka & the ladies are visible to the audience. He opens this window & he is now near Kuraugi and her maids.

The enacting of these complicated scenes naturally involves some light movable property on the stage & the compartmental division. A simple one would be to leave everything to the imagination of the audience. But this also necessitates breaking of scene into parts. Thus the scene here might be divided into 3: first the scene between Kuraugi & her maids; second, Arimaoka wandering into the street, journeying to the wall etc, and third, where he joins Kuraugi. Even scene could be easily represented by the rise & fall of the curtain. As the act begins, we have Kuraugi and her maid in the backstage; the curtain comes down. Now the scene of Arimaoka on the front stage. And as he reaches the terrace, the curtain on the backstage goes up to reveal Kuraugi once again. This arrangement is simple, but it obviously breaks the continuity of the whole scene which is intended as an indivisible unit by the dramatist. What is more important, this arrangement is not at all useful in other scenes. For example in 115 & 116, where also the transition is really short. Though a simplified arrangement can be considered in the staging of Arimaoka, the compartmental stage appears to be inevitable in other scenes.

Back Stage gallery. The back stage, according to the theatrical description is raised slightly more than the front stage & has six pillars to support (समुन्नतं तमं चैव रङ्ग उशीर्षं तु कारयेत् । विकृष्टे लूकानं कार्यं यत्पुनरेव समं तम् । Nāṭyaśāstra II-104). Here a gallery & a storey can be easily imagined. The must be obviously used in Bālacharita V. Kansa takes his seat in the gallery at the back stage to witness the wrestling match. The wrestling is shown naturally on the front stage. A kind of staircase, if provided to the raised gallery will be used by Krishna when, according to the stage direction, he climbs up the palace and kills Kansa down.

Illusions on the stage: In १००००० Krishna assumes विरहद्वारा and produces the magical illusion, so that Duryodhana sees Krishna everywhere & is completely foiled in his attempt to capture him. How was his illusion represented? Was it merely the personification of the actor who played the part & to the imagination of the audience?

It is difficult to know again. Personification is a simple method and the audience would imagine everything possibly. But if an attempt were made to represent the illusion, the technique must have been to introduce several characters suddenly & simultaneously, dressed exactly like Krishna; they would take positions in the different parts of the stage, and the actor Duryodhana would run away from one impersonation to another. A similar illusion occurs in a modern Marathi play Santa Tukaram where the soldiers of the Bijapur king rush suddenly to capture Sivaji while he is in the company of Tukaram & are baffled in their attempt to kill him. The appearance of several Sivajis the illusion is represented by the same method as described above.

The reference to the कमदेवोपनिषद् in the text suggests that this is the park
 round वसन्तसेना's house. The apartment on which one is seated opens therefore
 on this park. Further after overhearing the conversation between the two lovers,
 Vasantasena supposes that she will enter inside straight. She must have therefore
 moved out to overhear the lovers' talk. It is unthinkable that Vasantasena
 moved out of a door. I believe that Vasantasena's apartment is supposed to
 be situated in the first floor. There must be a balcony to the apartment facing
 the park. She must have moved out towards the balcony to hear the conversation
 & afterwards she comes back into her apartment. The illusion of the doorway
 will be created by keeping the apartment slightly raised from the floor of the
 stage. There must be naturally several doors, in the centre back, to the right
 to the left to facilitate the entry & exit of the maid, मिदूषक, मदनोन्नत, etc.
 Therefore the wall of वसन्तसेना's house facing across the stage indicates
 the division here. The left portion, which is supposed to be the park is lower
 than the right which locates Vasantasena's balconied apartment.

The theatre described in the Nāṭyasastra is supposed to provide an
 elevated platform. It is said to be situated in the backstage & supported
 on the pillars which are apparently visible. (विद्योत्तराश्रितः ॥ ११७-१०५५.०५)
 But this elevation cannot be used to enact the present scene, because
 this case the front stage is all empty; and the whole of the front stage is
 required not necessarily to enact the scene between राजकुमार & मदनोन्नत.
 687 Where, the main scene where वसन्तसेना is the central figure for the
 to the back unnecessarily. (The theatre provides 2 मन्त्रवाहिनी on the 2 sides
 मन्त्रवाहिनी अथवा हस्तोत्थेन कर्तव्य) रङ्गमण्डपम्
 अथवा मण्डप इत्येवमेव नाम. लक्ष्यं भवेत्तथा कर्तव्यम्

of the front stage, esp. at 12.13.14. 11. 66. 67. This was supported on 4 pillars and was slightly raised above the floor of the stage. This could be used to locate Vasantaseu's apartment.

Arimaraka Act III. The scene here presupposes rather an elaborate setting. Kurangi and her love maids are on the terrace of the palace. There is a surrounding rampart on which are situated watch towers, gatehouses, paths along the walls between the turrets for the sentries to move. Arimaraka first climbs this parapet wall, & then gets down again with the help of his rope. Once within the wall, he is able to sight the ladies' apartment as there is a path leading thereto. In between are located the watercourse & a pleasant meadow, & justice hall. Arimaraka bypasses these to reach the harem. Many of these things will naturally have to be imagined. But what appears to be indispensable are the parapet wall and the raised terrace, & of which Arimaraka is supposed to reach by climbing in the presence of the harem & the terrace will have to be located in the backstage or an elevation which has to be provided. A portion of the parapet wall will have to be visible. The wall is probably indicated by a partition which runs across the stage, but making division w/ of the backstage so that the stage is open for Arimaraka's movement. The parapet wall can be imagined to be going round the palace, at some distance from it, to one left, right & suppressed by also at the back. The front portion of the parapet is necessary for stage purposes.

Arimaraka's journey in the street & towards the parapet is to be shown by simple movements & gesticulations. Let us imagine that a movable curtain may be placed in Arimaraka's path. But that will hide the view.

the two parties thus remain in the two compartments and the entire scene is played accordingly.

This arrangement is applicable to all such scenes where compartmental division is necessary. The details of the property would naturally vary slightly to suit the particular setting required for the scene.

Act I. A Compartmental division is also necessary in

presentation of acts (excepting the 2nd). The I Act opens with तुलसीदास & चामुण्डा he is moving towards तुलसीदास 's house after having wandered out for his meals. A stage direction 'exit' marks the conclusion of the scene. चामुण्डा has got to appear thereafter with the तुलसीदास & the maid. This transition is effected by lifting up the curtain on the scene of तुलसीदास 's house. In the following scene however the action is complicated. The conversation between तुलसीदास & his men is interrupted by the entrance of वसन्तसेना 's pursuit by सिकंदर & his तुलसीदास . Their advances are temporarily stopped when तुलसीदास takes advantage of the darkness & shelters herself near तुलसीदास 's house. While तुलसीदास & his men continue to wonder about वसन्तसेना 's disappearance, the scene between तुलसीदास and his men continues. The तुलसीदास is asked to place the offerings outside on the road (where four roads meet). वसन्तसेना takes advantage of this blow out the lamp, to enter into चामुण्डा 's house. The entire situation premisses the scene of तुलसीदास 's house, at least the outer courtyard leading into the door which opens into the street. The pursuit of वसन्तसेना took place on the street nearby. She actually refers to the wall of तुलसीदास 's house. This wall is to be represented by a wooden framework dividing the stage.

the divisions may not be equal; the one to the right indicating the partition
with the house may be smaller, because the conversation between H2 & H1
is supposed to take place as they are moving out to place the offering
the open sheet. A smaller portion to the right would afford greater space
the apartment for the enactment of the pursuit scene. The dividing wall has
course the door which the maid opens & the which H2 & H1 slip in.

Act II. The same wall of H2 & H1's house is necessary here also. But
now the scene in the right compartment where we have supposed the
is located is H2 & H1's bedroom. This will have to be bigger. The left compartment
which is narrow will represent the street from which the thief makes his
approach into the house. He bores a hole in the wall by taking out a few bricks
enters the house, takes the gold pot from the H2 & H1's hands & then makes
his escape. There is a door in this wall, which is opened by the servant to allow
H2 & H1 & the H2 & H1 in as they return from the musical concert with him.
The act opens. But the door is bolted afterwards & the thief does not naturally
use it. Besides this door, there must have been another also leading to the
apartments in the house & from
door may be indicated either to the extreme right or preferably in the
at the back stage, in the centre of the right compartment.

Act III. The setting here is not easy to imagine. But one thing is clear
the portion adjacent to Vasulaseena's apartment does not represent the
if it were so, if Sajjalaka were to make his appearance from this point
& converse with H2 & H1 here then we should be able to see the appearance
& exit of the H2 & H1 also who comes in this act to return & H2 & H1's
ments. The fact that we do not see the H2 & H1 walking up to the house
to II. 24 the scene of Sajjalaka's conversation with H2 & H1's

immediate sequence to be found between the two scenes of an act. There is also simultaneity sometimes, so that a scene has begun to be linked up with the following scene & the two then develop together till the act comes to a close.

Compartmental Stage: This peculiarity, found in Placis plays, only raises the question of how particular scenes, with their being represented. The idea of transverse curtain has been suggested. The stage must have been divided into two sections at right angles to the auditorium. If this idea of a compartmental stage is accepted, as there is no other way of explaining otherwise, we must try to understand how the compartment was effected. A transverse division of the stage is necessary. cloth material could not have been sufficient. All the curtains are always parallel to the seating rows in the auditorium. The usual procedure in the case is to use stage property and actually construct an apartment, house or balcony with the help of light woodwork. A compartmental stage can be created by a wall of woodwork or wooden frame work with light painted canvas stretched across which facilitated the presentation of particular scenes.

Swagrod IV. The transition from the Interlude at the opening of the main scene is of course, indicated by the usual rise of the curtain. The Interlude is enacted in the front stage & the main scene is laid up in the backstage. The main scene takes place in the stage box. But there is a first & a third also into which the

...is in the approach of Udayana and the Pṛṣṭh. The two
parties are in two adjacent spots of the Pṛṣṭh. Both are separated &
are invisible to each other. But the audience sees both of them and the
conversation is arranged in such a way that there are inter-
Now to effect the setting required for this act, a transverse roller cannot
serve the purpose. The stage should be divided transverse
by the erection of some woodwork, a frame for example, and the proscenium
is completely covered by twigs, bushes or leaves to create the semblance
of a garden. This creeper wall, running from the front of the auditorium
toward the back stage, is the dividing line on one side of which is the
Pṛṣṭh. There is a door in this wall, and it is surmounted by the
Śīṅh (lion) creeper which the maid makes to prevent the entry of the
Pṛṣṭh & the King into the bow.

This scene is played in this manner. Padmāvatī & Vasavadattā enter
the stage, say from the right of the audience. This is the Pṛṣṭh. At the
end there is a chancel here in this compartment. When they see the King
coming they move into the other compartment thro' the door on the creeper
wall and remain there throughout the scene except toward the end when
Udayana's tears give an opportunity to Vasavadattā to get away unnoticed.
Udayana & the Vidūṣaka also enter from the right and are standing
in the right compartment. The heated slab suggests the idea of going
into the bow, that is into the left of the compartment. The way of
course is the Śīṅh covered door. Their entry is prevented as we know

Bhasa's stage - by Dr B K Bhat. M.A Ph.D. Head of the Sanskrit Dept.
Atome in Baroda Annals. June 1953.

One might well speculate about the stage technique in the performance of the Sanskrit plays in Ancient India.

The plays were then constructed as a small unit - act - one scene. The scene represents one continuous action & normally therefore there is no display in the actual staging. When there are scenes within the act - the act is never divided into parts that way - this can be effected by placing the scenes in the front stage & backstage, the opening being done in the front stage & the next scene being played deeper into the backstage, the characters entering by the drawing of a curtain. In the 3rd act of the Sakuntala for example, Duryanta enters first in a love-sick condition searching for Sakuntala. She is reported to be in the Malini bank under a banyan tree. Duryanta notices the footprints in the sand and finds his way towards her. Sakuntala is then shown lying in a flowery bed on a stone, her two friends joining her. Sakuntala on stage this, the beginning must be made at the front stage. Duryanta searches the footmarks & walks forward towards the unit. The curtain is then lifted to show the lovesick Sakuntala. Duryanta then takes a few steps forward & stands behind the curtain. The change from Indravarman to the main scene must likewise be indicated by the lifting of a curtain.

This represents probably the normal way of representation. This presents a peculiar problem. There is not only an

